



Week 2: Ian Klaus-Springer

LESSON 6

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies, Media Studies

Overall Expectations:

- Reading and Literature Studies – 2. Understanding Form and Style
- Media Studies – 1. Understanding Media Texts

Specific Expectations:

- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features
- Media Studies – 1.2 Interpreting Messages

ENDURING UNDERSTANDING ADDRESSED:

- Students will understand that graphic novels are not a media to be cast away and thought of as inferior. Graphic novels can appeal to a wide audience, but that does not mean that all graphic novels are simplistic. Learners should have an enduring understanding that graphic novels are a unique form of media and can do things that other media (novel and film) cannot accomplish.

ESSENTIAL QUESTION(S) ADDRESSED:

How is the graphic novel a unique form of media?
Pragmatically, what can graphic novels teach us?

KNOWLEDGE :

Students will learn that the graphic novel is a unique media and has the ability to incorporate other types of media into it. And, that it is a media worth studying.

SKILLS:

- Reading visuals for meaning and narrative
- How to interpret information from visual cues

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

- 1) *Readiness* – Students should have a rudimentary understanding of what a graphic novel is.
- 2) *Interest*- Students will have the opportunity to view setting in different modes (graphic novel, text) and will appeal to a wide assortment of individuals.
- 3) *Learning Profile/Style* –Kinetic learners will have the opportunity to move and discuss during the minds on activity. They will also engage in learning with visual cues and prompts which will appeal to the visual learners. Students will also have the time to exercise their interpersonal skills when they trade their reflections and have to construct a six panel summation of the work. Students who are more artistically inclined will have the opportunity to draw a 6 panel piece of text.

ASSESSMENT TOOLS/ STRATEGIES USED:

Anecdotal comments of student responses during discussion will be used. Students will hand in their reflections and six panel summations and receive anecdotal feedback from the instructor. AforL

LEARNING GOALS:

Students will learn some of the pragmatic reasons for learning about graphic novels (i.e., their ability to inform individuals how to read schematics). Moreover, students will learn what makes graphic novels a unique medium. They will learn that the graphic novel has the unique ability to bring in a variety of different genres into its media, whereas the novel and film cannot—the graphic can be viewed as a hybrid between film and the novel.

MATERIALS/RESOURCES/PRE-PLANNING:

Moore, Alan. *The Watchmen*. New York: DC, 2005. (Text)
Projector
An assortment of coloured markers and pencils for the class
Sheets of paper

AGENDA:

Favourite book...including graphic novel
Why do we study the graphic novel?
What makes graphic novels unique?
Unique ability to be a cross-textual document
Reflection
Create a six panel summation of the work based on the reflection

MINDS ON: *15 minutes***Favourite book...including graphic novel**

- Students will be instructed to stand up and walk around the classroom.
- The educator will tell the class to ask students what their favourite book is.
- After five minutes, the educator will then note that graphic novels can be included.
- Once another five minutes have been completed, the educator will tell the students to go back to their seats.
- The teacher will then ask how many people decided to change their answer. The educator will then ask why they decided to change their answers. This should spark discussion and segue into the action segment on why the graphic novel should be studied and why is it a unique form of text.

ACTION: *45 minutes***Why do we study the graphic novel?**

- The educator will direct the discussion from the minds on activity to the topic of why we should study graphic novels.
- The teacher will engage in Socratic dialogue with the students and attempt to tease out particular themes that the class is presenting.
- The teacher will note in the discussion that because graphic novels use images and text, they can attract a wide audience and include those who do not have a particular proclivity for reading novels. It will also be noted that perhaps some texts will be easier to comprehend when written in the form of a graphic novel.
- Moreover, through the discussion, it will be noted that graphic novels also come in a wide variety of readership levels, from the simplicity of Archie comics to the metaphysics and

ethics presented in the works of Alan Moore.

- The teacher will then direct the conversation to the point that practically speaking, graphic novels can better help us understand visual cues.
- For example, knowing how to read a graphic novel can be translated into being able to read an emergency airplane pamphlet (**APPENDIX 6.1** will be viewed on the projector). It is read in the same manner, left to right, top to bottom. This is viewed also with building diagrams (**APPENDIX 6.2** an image of a building schematic will be put on the projector).

What makes graphic novels unique?

- The educator will begin another Socratic dialogue with the students on what makes a graphic novel a particularly unique medium.
- The educator will ask students whether they believe that graphic novels are more similar to films or novels.
- The educator will then tease from the discussion that it can be asserted that graphic novels are a hybrid of both.
- The educator will note that when we attend a sophisticated movie at the theatre, we may miss a particular piece of dialogue. In the theatre, we are stuck within the time constraints of the film. We cannot rewind at the movies and thus we may not be able to have an in-depth understanding of the film. In novels, one has the ability to read at one's own pace and one can turn back and forth and pick up on subtle dialogue and description which can only really be presented in text. But, a novel does not have the experientialness and visceralness of a film—something images have that a word does not (it is more visceral to see images of the Holocaust than to read about it).
- The educator will state that the graphic novel has the ability to be a hybrid of these two mediums. It presents the fluidity and visceralness of film, but also the ability to control one's pacing and include subtle descriptions which can only be written about.

Unique ability to be a cross-textual document

- The educator will present three images on the projector from Alan Moore's *The Watchmen* (**APPENDIX 6.3, 6.4** and **6.5**).
- The educator will note that these three images are all different forms of media. The first image (**APPENDIX 6.3**) is a letter written by one of the lead characters to another. The image includes hand written notes and an old photograph on the side. The educator will note that both film and novels would not be able to include this medium. A film would not be able because the letter would lose its original effect by being read aloud. A novel would not be able to include this because the graphic novel includes photographs and handwritten notes on the text. In **APPENDIX 6.4** (an essay on ornithology) and **6.5** (a newspaper article), both media also cannot be represented as well as when a graphic novel presents them.
- The educator will note that the ability for the graphic novel to be a cross-textual and cross-media document makes it a unique form of text.

Reflection

- The educator will ask students to write a 150 word reflection on why they would want a certain book or movie in a graphic novel form (**APPENDIX 6.6**).

CONSOLIDATION: *20 minutes***Create a six panel summation of the work based on the reflection**

- Students will trade their reflections and will be asked to draw a brief six panel summation of their partner's choice of movie or book. If students are not able to complete the assignment, they will be able to complete it at home.

ACCOMMODATIONS & MODIFICATIONS:

- If students have difficulty viewing some of the comic strips, they can be presented on an overhead monitor or projector.
- ELLs will be provided dictionaries (and anyone else that requires one).
- There are differentiated modes of instruction (i.e., graphic texts heavily reliant on colour (visual learners) and discussion (interpersonal learning)).
- Students will be able to complete the consolidation project at home.

REFLECTION:**APPENDICES:**

APPENDIX 6.1 – Emergency Airplane Pamphlet

APPENDIX 6.2 – IKEA Instructions

APPENDIX 6.3 – *Watchmen* Image # 1

APPENDIX 6.4 – *Watchmen* Image # 2

APPENDIX 6.5 – *Watchmen* Image # 3

APPENDIX 6.6 – Reflection

Appendix 6.1

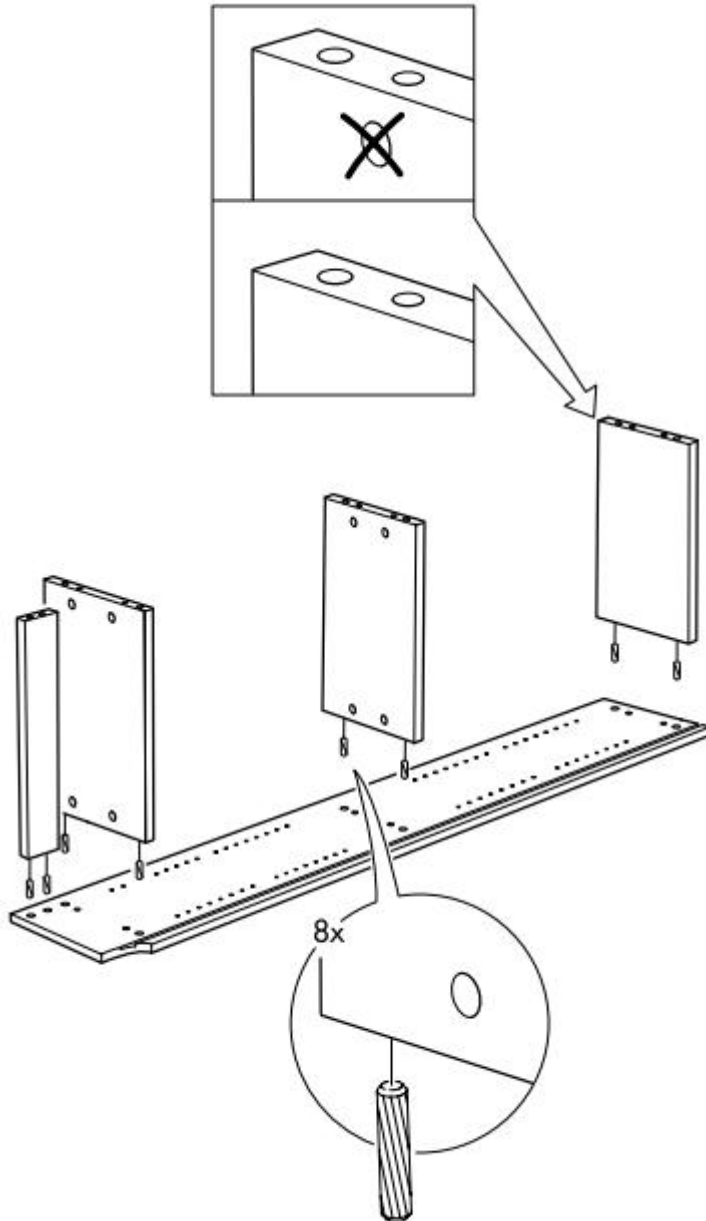
<http://happyfaceschicago.blogspot.com/2008/11/cpc-small-print-show-sarah-kaiser.html>

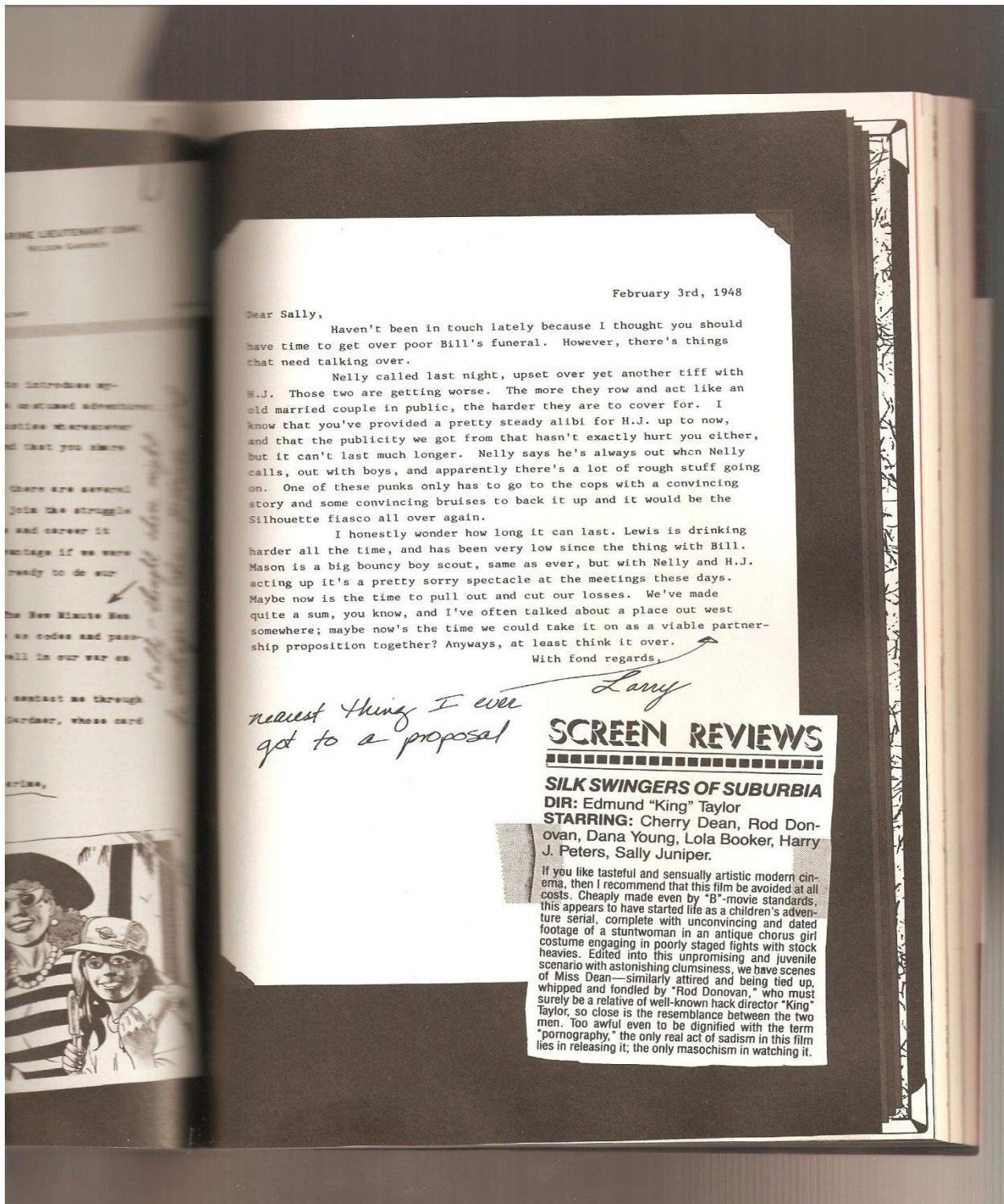


Appendix 6.2

IKEA diagram

1







The following text is reprinted
from the Journal of The American
Ornithological Society, Fall 1983.

BLOOD FROM THE SHOULDER OF PALLAS

■■■■■■■■■■ BY DANIEL DREIBERG ■■■■■■■■■■

Is it possible, I wonder, to study a bird so closely, to observe and catalogue its peculiarities in such minute detail, that it becomes invisible? Is it possible that while fastidiously calibrating the span of its wings or the length of its tarsus, we somehow lose sight of its poetry? That in our pedestrian descriptions of a



Appendix 6.6

Write a 150 word reflection on why you would want a certain book or movie in graphic novel form and why?

[illegible]

LESSON 7

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies

Overall Expectations:

- Reading and Literature Studies – 2. Understanding Form and Style

Specific Expectations:

- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features

ENDURING UNDERSTANDING ADDRESSED:

Students will recognize and understand that setting is not merely place, but an assortment of other elements (such as mood and culture). Moreover, students will understand that different media can affect how setting is represented.

ESSENTIAL QUESTION(S) ADDRESSED:

How can visual images inform text?

How does differing forms of media affect the way in which to portray setting?

KNOWLEDGE :

The nuances and usage of setting (not just place, but also mood, tone, chronology and culture).

SKILLS:

How to construct a narrative using the stylistic conventions of plot, setting, character and conflict.

DIFFERENTIATED INSTRUCTION:

- 1) *Readiness* – Students should have a rudimentary understanding of what setting is.
- 2) *Interest*- Students will have the opportunity to view setting in different modes (film, graphic, text, music) and will appeal to a wide assortment of individuals.
- 3) *Learning Profile/Style*- Learners will have the opportunity to view an assortment of texts spanning from graphic novels to film which will appeal to audio-visual learners. Kinetic-learners will also be appealed to because they will physically have to move around the classroom to get each learning centre.

ASSESSMENT TOOLS/ STRATEGIES USED:

Anecdotal Record of student responses during discussion periods and of the Splash page that they will present for commentary. AforL

LEARNING GOALS:

Students will learn what setting is. They will learn it is not merely place, but can be viewed in elements such as temporal circumstance, culture, mood and atmosphere. Moreover, students will learn that setting can be shaped by its media as well. Even if the text is the same, the setting can be viewed slightly differently if it is presented in an another form of media i.e., *The Watchmen* the film vs. its original conception in the graphic novel.

<p>MATERIALS/RESOURCES/PRE-PLANNING:</p> <ul style="list-style-type: none"> • Moore, Alan. <i>The Watchmen</i>. New York: DC, 2005. (Text) • "Sons and Lovers." By D.H. Lawrence. Search EText, Read Online, Study, Discuss. Web. 23 Feb. 2012. <http://www.onlineliterature.com/dh_lawrence/sons_lovers/>. (Ebook) • Booking of a television and projector. • Candle and Medieval garb. • Paper, markers and colouring pencils • Sheet that names the types of setting. • Avatar. Dir. James Cameron. 20th Century Fox, 2009. (Film) • <i>The Watchmen</i>. Dir. Zack Snyder. Polygram, 2009. (Film) 	<p>AGENDA:</p> <ul style="list-style-type: none"> • Setting the stage for setting • What are the elements of setting? • Setting in different modes of media • Same text, different media • Splash Page
<p>MINDS ON: <i>10 minutes</i></p> <p>Setting the stage for setting?</p> <ul style="list-style-type: none"> • As students enter the class, classical music will be playing. The lighting will be set low and a candle will be resting on the teacher's desk as the teacher is dressed in medieval garb. • The teacher will inquire what has changed in the class and then revert the classroom to its previous decorum. • The teacher will tease out from the discussion that the setting of the classroom had changed, but its physical location had not. • This will introduce students to the notion that setting is bound to a place, but can include elements, such as mood. 	
<p>ACTION: <i>45 minutes</i></p> <p>What are the elements of setting</p> <ul style="list-style-type: none"> • Students through Socratic dialogue will explore the different elements of setting and the teacher will write student answers on the board. The teacher will guide the students to the different types of settings which can be viewed in an assortment of media. The main types that will be noted are: place (geographic location), time (temporal circumstance), weather, social condition and mood or atmosphere. • Students will receive a sheet which notes these types of setting in the event that students do not take notes (APPENDIX 7.1). 	

Setting in different modes of media

- Students will have the opportunity to view an assortment of settings in four different forms of media and will take notes.
- In the first centre, students will be exposed to an introduction to D.H Lawrence's *Sons and Lovers*. The second station will be an excerpt of Alan Moore's graphic novel *The Watchmen*. The third form of setting will be a clip of the film *Avatar* (clip at an hour and thirty-two minute mark). The fourth station will simply have a candle, the classical music playing and the teacher dressed in the medieval garb (**APPENDIX 7.2**).
- Students will take the notes back to their desks when it has been observed that each student has attended each station.
- As a whole, the class will discuss the different forms of setting presented in these different forms of media. They will note the differences and similarities presented in these modes and the way in which they were undertaken.

Same text, different media

- Students will be given the first several pages of *The Watchmen* and note some of the elements of setting presented within it, such as its urban setting and the mood of fear and rebellion (**APPENDIX 7.3**). Students will then watch the introduction to the movie *The Watchmen*.
- Students will be asked to write down the differences and similarities presented in the clip and the excerpt.
- A discussion of how particular elements of setting cannot be replicated in particular modes. For example, it will be noted that the film has musical accompaniment which helps set the mood and thereby the setting. It will also be mentioned that the graphic novel has particular captions that are not presented in the film.

CONSOLIDATION: 20 minutes

Splash Page

- Students will go into pairs and attempt to create a splash page for a graphic novel. In the splash page, they are to draw and colour an image to represent setting. Additionally, the pair will also have to write a box caption to add to the setting. The students are to use the elements of setting discussed in the beginning of the class.

ACCOMMODATIONS & MODIFICATIONS:

- If students have difficulty viewing some of the comic strips, they can be presented on an overhead monitor or projector.
- ELLs will be provided dictionaries (and anyone else that requires one).
- There are differentiated modes of instruction (i.e., video of *The Watchmen* and *Avatar* (visual learners) and discussion (interpersonal learning)).

REFLECTION:

APPENDICES:

APPENDIX 7.1 – Setting Handout

APPENDIX 7.2 – Station # 1 – DH Lawrence

APPENDIX 7.3 – *Watchmen* intro

Appendix 7.1:

SETTING -- The time and location in which a story takes place is called the setting. For some stories the setting is very important, while for others it is not. There are several aspects of a story's setting to consider when examining how setting contributes to a story some, or all, may be present in a story. For example, Avatar is set in the land of the Navi, without the setting the story could not have its strong roots and ties.)

Some these are critical other times they are not.

- a) **place** - geographical location. Where is the action of the story taking place?
- b) **time** - When is the story taking place? (historical period, time of day, year, etc) (Scheldinger's list depends on the time)
- c) **weather conditions** - Is it rainy, sunny, stormy, etc? (Tornado)
- d) **social conditions** - What is the daily life of the characters like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
- e) **mood or atmosphere** - What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

Cited From: <http://hrsbstaff.ednet.ns.ca/engramja/elements.html>

Appendix 7.2

Station 1

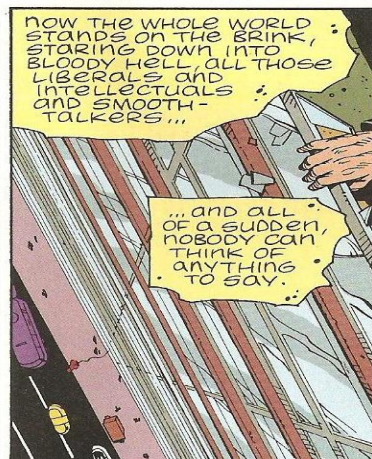
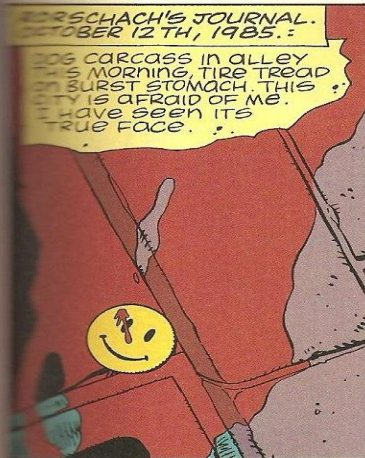
Example of textual setting:

There lived the colliers who worked in the little gin-pits two fields away. The brook ran under the alder trees, scarcely soiled by these small mines, whose coal was drawn to the surface by donkeys that plodded wearily in a circle round a gin. And all over the countryside were these same pits, some of which had been worked in the time of Charles II, the few colliers and the donkeys burrowing down like ants into the earth, making queer mounds and little black places among the corn-fields and the meadows. And the cottages of these coal-miners, in blocks and pairs here and there, together with odd farms and homes of the stockingers, straying over the parish, formed the village of Bestwood.

From *Sons and Lovers*. D.H Lawrence

Appendix 7.3





LESSON 8

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies

Overall Expectations:

- Reading and Literature Studies – 2. Understanding Form and Style

Specific Expectations:

- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features

ENDURING UNDERSTANDING ADDRESSED:

Students will learn the importance of “World Building” in creating setting. Students will understand that creating a world filled with minute details and immersing the reader is a far more effective technique than just telling the reader where and when they are.

ESSENTIAL QUESTION(S) ADDRESSED:

Why is the process of “World Building” such an important element for setting?

KNOWLEDGE :

Students will be aware of the difference between expository writing for setting and “World Building”

SKILLS:

- How to construct a narrative using the stylistic conventions of plot, setting, character and conflict.
- How to interpret information from visual cues (example: reading mood from colour choices).
- Students will learn how to engage in the process of “World Building” when writing for setting.

DIFFERENTIATED INSTRUCTION:

- 1) *Readiness* – Students should have a rudimentary understanding of what setting is. Students should have a knowledge of Romeo and Juliet (for the consolidation activity). Students should have a basic understanding of exposition in writing.
- 2) *Interest*- Students will have the opportunity to view setting in different modes (film, graphic novel, text) and will appeal to a wide assortment of individuals.
- 3) *Learning Profile/Style*. Audio-visual students will have access to film and graphic text.

ASSESSMENT TOOLS/ STRATEGIES USED:

Anecdotal Record of student responses during discussion periods and students will hand in their built world for formative feedback. AforL

LEARNING GOALS:

Students will learn two ways in which graphic novelists write for setting: expository writing and “World Building”. Students will learn that expository writing is a quick and easy method in which to set the reader, but is neither very detailed oriented nor very fluid. Students will have the opportunity to learn how world building operates through the lens of Alan Moore. Students will learn that in this technique, the reader should feel as if he is a tourist in a world and picks up the culture through observing the minute details presented in the world. This will help students in their culminating activity by constructing a feasible world in which to place Romeo and Juliet.

MATERIALS/RESOURCES/PRE-PLANNING:

- Moore, Alan. *Writing for Comics*. New York: Avatar Press, 2003.
- Moore, Alan. *The Watchmen*. New York: DC, 2005. (Text)
- Projector
- An assortment of coloured markers and pencils for the class
- Sheets of paper
- *Bladerunner*. Ridley Scott.1982. Warner Bros. Pictures Film.

AGENDA:

- **Tell me and show me**
- **Setting through exposition**
- **World Building**
- **Build your own world**

MINDS ON: 15 minutes**Tell me and show me**

- Students will be given a picture of a jungle with a caption under it. Students will be asked as a group to explain what the image and the caption are doing (**APPENDIX 8.1**).
- The teacher will play a clip from the movie *Blade Runner* (approximately at the 15 minute mark). The scene is heavily based on narration and students will be asked what is its role in the particular scene. The teacher will tease out that the protagonist is explaining what the world he lives in feels like and how his world operates.
- The teacher will then tell students that this manner of creating setting is called exposition.
- The educator will note that there is another manner in which to demonstrate setting which will be revealed and explained later in the lesson.

ACTION: 45 minutes

Setting through exposition

- The teacher will explain that the most common way to present setting in comics is via expository writing. The teacher will note that this is performed either through narration in a caption box or via expository dialogue between characters.
- The educator will note that this is a quick and easy graphic novel trope that situates the reader and it is usually accompanied by an image.
- The teacher will give a handout that is from Alan Moore's *Writing for Comics* that demonstrates how to go about constructing setting using this expository technique (**APPENDIX 8.2**).
- Now having an exemplar ready, students will go into pairs and create their own setting page using these expository techniques. The students will have to draw a scene and the accompanying partner is to create a caption or a scene of dialogue that informs the reader of the setting through exposition.

World Building

- The teacher will introduce another form in which students can create setting. This form is used by graphic novel writer Alan Moore and is called "World Building."
- Students will learn that some graphic novel writers, before even writing bits of story or plot, come up with a mass of information about the world and the people that live in it. Students will be told that for some writers, much of the information about the world they build never becomes published because the world which they constructed has so much detail.
- Students will note that what is important is that the writer should have a clear picture of the imagined world in all its detail inside his head at all times when composing the story.
- The teacher will give some examples of how fine the detail should be. For example, what is the culture of the world they are building, what is the dominant form of art that the inhabitants of this world enjoy, what sort of social problems exist, what type of music do they listen to?
- The educator will provide an excerpt from Alan Moore's *Writing For Comics* which provides an example of these fine details and how he would execute them if he were to construct a setting on Neptune (**APPENDIX 8.3**).
- The educator will note that this technique of "World Building" allows the setting to happen much more fluidly. The teacher will use an example, depicted by Alan Moore's *Writing for Comics*, of a tourist on holiday. As a tourist, one doesn't necessarily have an understanding of the community's culture immediately. But over time, by observing the details of one's surroundings, one becomes informed of its unique atmosphere and the social aspects that define it.
- The students will receive a handout from Alan Moore's *The Watchmen* which illustrates this (**APPENDIX 8.4**).

- Students will be asked how these panels (**APPENDIX 8.4**) inform the setting without using expository writing.

CONSOLIDATION: *20 minutes*

Build your own world

- Having learned the technique of “World Building”, students will now have the opportunity to construct their own world. They will be encouraged to include as much minute detail as possible in their world and they should (but do not have to) make use of Alan Moore’s exemplar which was given in class. It will be noted that this will help them with their culminating activity in which they will have to create their own comic. Additionally, the educator will state that they can create a world that will best reflect the world of Romeo and Juliet which is connected to their culminating activity. This activity does not have to be finished in class, but can be completed at home.

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

- If students have difficulty viewing some of the comic strips, they can be presented on an overhead monitor or projector.
- ELLs will be provided dictionaries (and anyone else that requires one).
- There are differentiated modes of instruction (i.e., video of *Blade Runner* (visual learners) and discussion (interpersonal learning)).
- Students who are more creative will also have the opportunity to engage in creative writing (building a world).

REFLECTION:

APPENDICES:

APPENDIX 8.1 – The Amazon

APPENDIX 8.2 – Matter-Eater’s Planet

APPENDIX 8.3 – *Writing for Comics* excerpt

APPENDIX 8.4 – *Watchmen* excerpt

Appendix 8.1

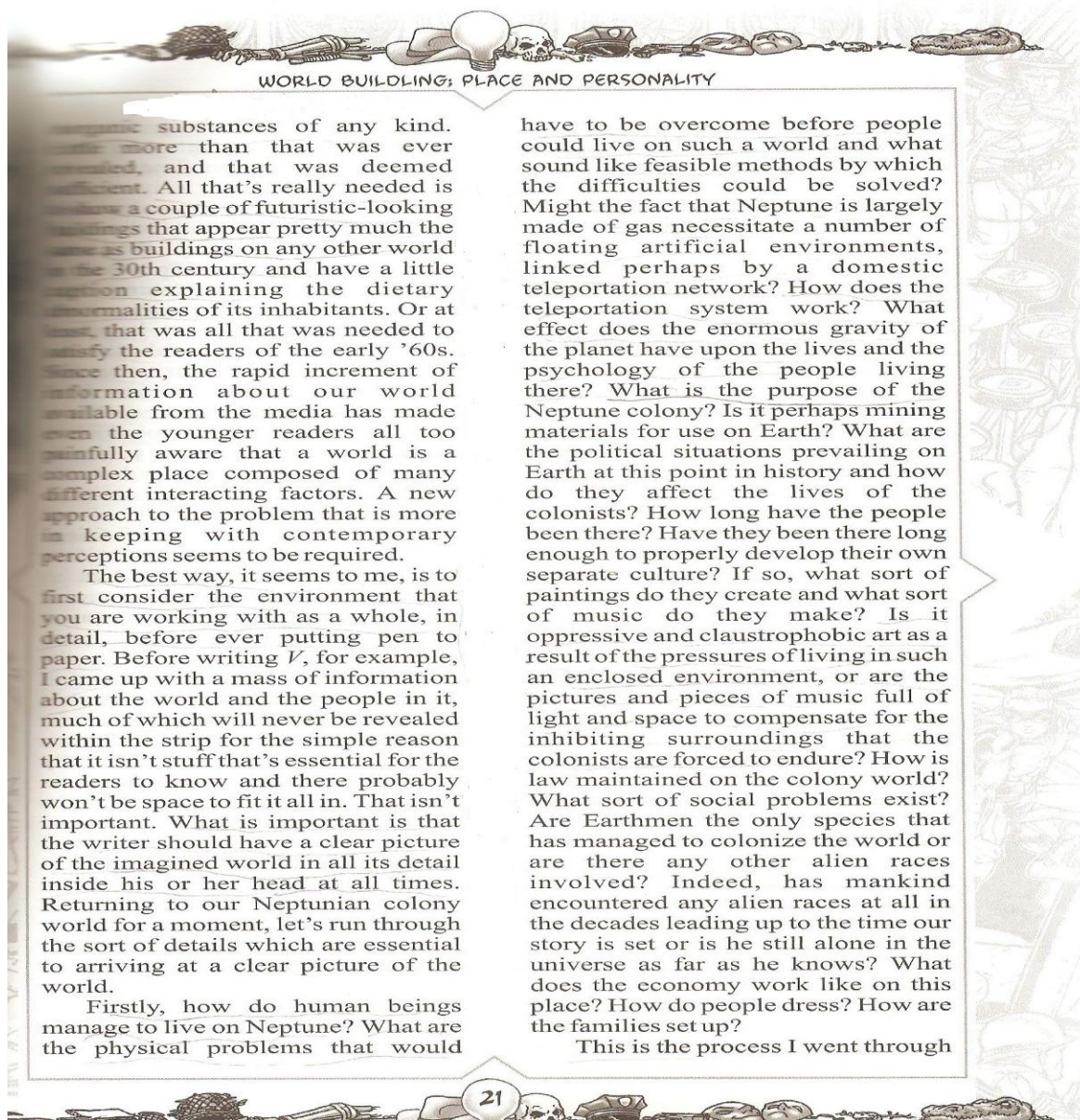


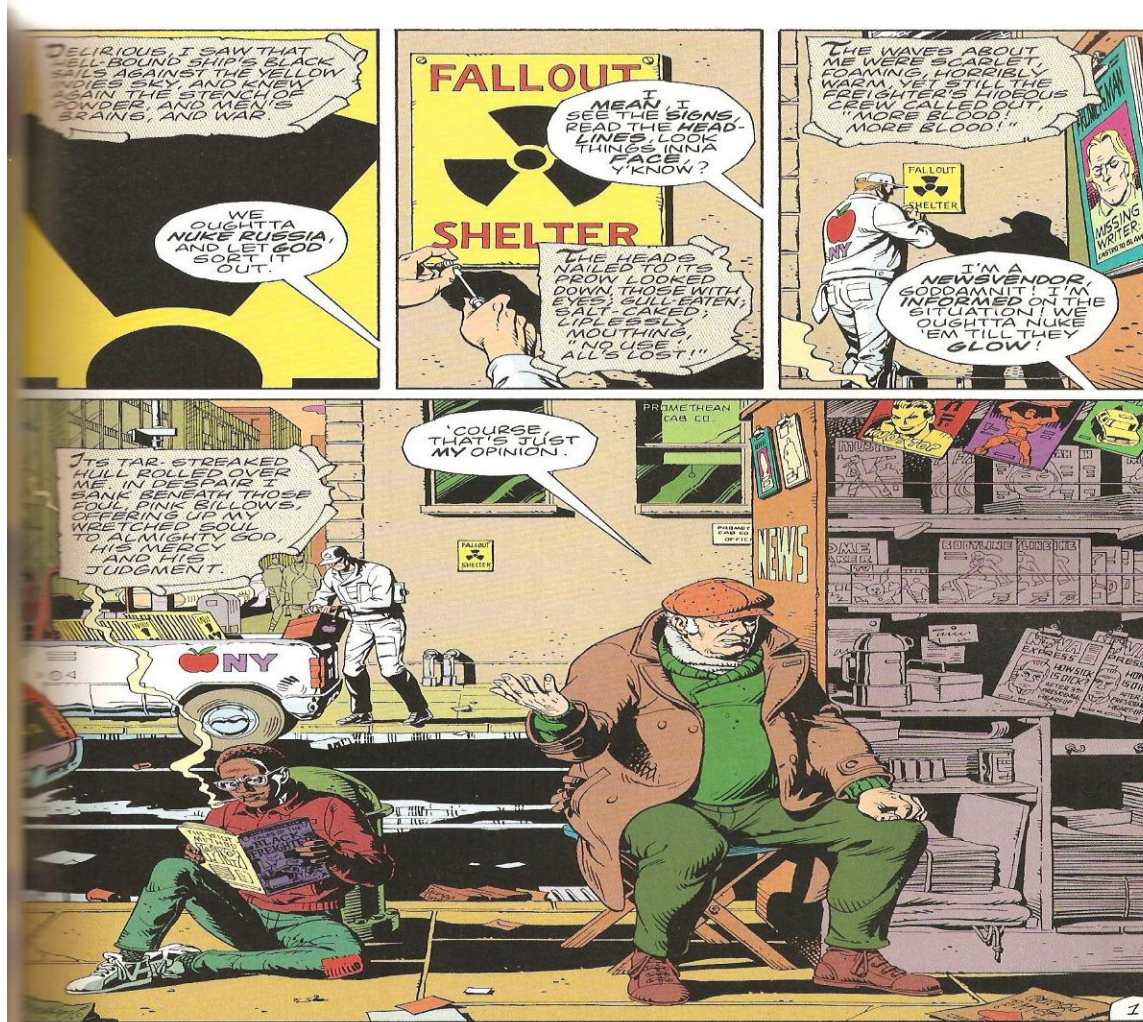
The jungles of the Amazon were hot. There were many poisonous plants that I could not eat. The wood was thick and civilization seemed sparse.

Appendix 8.2



Matter-Eater Lad's planet of Bismoll was a world where all organic food was poisonous and so the inhabitants had learned how to eat inorganic substances of any kind.





THE JUDGE OF ALL THE EARTH

Explain how these panels inform the setting without using expository writing and point towards particular elements within the text that demonstrate your position.

Possible Answers:

Students should note that there are pictures on the wall that depict a nuclear fallout shelter and the old man who is speaking about a possible war with Russia. Students should also notice that there is a truck that has an Apple and NY symbol on the truck, which probably denotes that this conversation is happening in New York probably during the cold war. Students will also note that it is an urban setting and that the old man speaks of as if it is imminent, which could demonstrate that this is in the era of the cold war in New York.

LESSON 9

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies, Media Studies

Overall Expectations:

- Reading and Literature Studies – 2. Understanding Form and Style
- Media Studies – 1. Understanding Media Texts
- Media Studies – 2. Understanding Media Forms, Conventions, and Techniques

Specific Expectations:

- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features
- Media Studies – 1.2 Interpreting Messages
- Media Studies – 2.1 Form

ENDURING UNDERSTANDING ADDRESSED:

- Students will understand that colour and /or shading is pivotal to understanding setting within graphic novels. Colour and shading can situate the reader, elicit emotion and define a reality (is it a grim world or a happy one).

ESSENTIAL QUESTION(S) ADDRESSED:

How can visual images inform text?

How does colour and shading play in the setting of the graphic novel?

How do the colours that engender characters affect the setting?

KNOWLEDGE :

The nuances and usage of setting (not just place, but also mood, tone, chronology and culture).

SKILLS:

- How to construct a narrative using the stylistic conventions of plot, setting, character and conflict.
- How to interpret information from visual cues (example: reading mood from colour choices).

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

1) *Readiness* – Students should have a rudimentary understanding of what setting is. Students should have a knowledge of Romeo and Juliet (for the consolidation activity). Students should have a basic understanding of exposition in writing.

2) *Interest*- Students will have the opportunity to view setting in different modes (graphic novel, text) and will appeal to a wide assortment of individuals.

3) *Learning Profile/Style* – Students will have the opportunity to engage with technology for their consolidation activity. They will also engage in learning with visual cues and prompts which will appeal to the visual learners. Students will also have the time to exercise their interpersonal skills when they will work in groups designing a setting of their own.

ASSESSMENT TOOLS/ STRATEGIES USED:

Anecdotal Record of student responses during discussion will be used. The group work “creating their own colour setting” will be handed in for feedback and anecdotal commentary. Additionally, the teacher will circulate in the computer lab noting the development of their colour palette. AforL

LEARNING GOALS:

Students will learn the importance of colour and shading within graphic novels. Without these two elements, it would be extremely difficult to convey setting. Moreover, students will learn that colours can become emblematic of characters, e.g., Superman is codified by the colours of blue, yellow and red and his setting often includes these colours (a skill which they can transfer to their culminating activity, does Romeo embody red and would his setting include this). Students will also learn that colour in graphic novels has the ability to transport the reader through time—it can be an effective tool in flashbacks.

MATERIALS/RESOURCES/PRE-PLANNING:

- Moore, Alan. *Promethea*. New York: America’s Best Comics, 2000. (Text)
- Mack, David. *Kabuki*. New York: Marvel, 2000. (Text)
- Projector
- An assortment of coloured markers and pencils for the class
- Sheets of paper
- Booking of the computer room.

AGENDA:

- **What do colours mean to me**
- **Colour setting the mood of the characters**
- **Colour as defining a reality**
- **Colours can time travel**
- **Create a colour setting**
- **Create your own colour palette for the culminating activity**

MINDS ON: *10 minutes***What do colours mean to me**

- Students will view an assortment of colours and images (**APPENDIX 9.1**).
- Students will then be asked, as a whole, what images they associate with the particular colours.
- The educator will inform students that we often associate particular colours with particular objects and this helps illustrators and writers create setting. Knowing what colour to align to a particular object helps set the mood for the comic.

ACTION: *45 minutes***Colour setting the mood of the characters**

- The educator will note that colours and shading play a particular strong role in setting within graphic novels. These colours or shades set the mood and tone.

- The educator will note that colours have become emblematic of particular heroes and that often their own colours are reflected within the overall setting of the text.
- The teacher will present on the projector two heroes: Superman and Batman. The educator will demonstrate that the colour schemes presented in both of the characters define their overall setting (**APPENDIX 9.2**).
- Superman often is represented by bright, blue, yellow and red. These colours are often seen throughout the text and not just on the hero. In Batman, his colours (often dark blue, black and grey) also codify his setting.

Colour as defining a reality

- The educator will explain that colour can also define realities. Colour can express a dominant mood, add depth and even act as environment.
- The teacher will note Alan Moore's work of *Promethea*. The educator will note that the work has the heroine oscillate through two distinct settings: reality and the realm of imagination.
- The teacher will put on the projector an image from the work of *Promethea*.
- The educator will note that when the heroine is in the land of imagination, there are only bright colours, which denote a particular amount of whimsy.
- But, when the heroine loses her power, she returns to the dark, dim reality without any supernatural powers. (**APPENDIX 9.3**) The bright colours disappear and the colour scheme reverts to shades. Here, the colours are directly affecting the setting.

Colours can time travel

- The educator will note that even stages in one's life can be depicted by particular colours.
- The educator will relate that colour allows the setting to flash forward and flash back.
- The educator will illustrate on the projector two panels from David Mack's *Kabuki* (**APPENDIX 9.4**).
- The first graphic will demonstrate that the colour scheme of the character's childhood is filled with bright, vibrant and primary colours. The second graphic will demonstrate a flash forward. The character has changed to shades of black and grey, which signify the setting of the world—dreary.
- Students will recognize that colours can instantly change the temporal setting by appealing to our emotions connected with those differing points in our lives.
- Moreover, it will be noted that colours can even change the setting to the inner workings of the mind. The educator will again direct the students to the work of *Kabuki* (**APPENDIX 9.5**). The colour workings are erratic and there is no particular scheme. This is to illustrate that the character's mind mirrors that of her colour setting.

Create a colour setting

- Students will go into groups of four.

- Students will then go into pairs.
- One pair will create an illustration using an assortment of colours and can also draw images, while another pair will attempt to create a caption box or dialogue that will be attached to the image.

CONSOLIDATION: *20 minutes*

Create your own colour palette for the culminating activity

- Students will create their colour palette for their culminating activity. Students will have a strong affinity with the emotions and the mood in Romeo and Juliet. With this in mind, they will have to construct a colour palette that will best reflect the mood and setting which they are attempting to represent. This will be performed in the computer lab.

ACCOMMODATIONS & MODIFICATIONS:

- If students have difficulty viewing some of the comic strips, they can be presented on an overhead monitor or projector.
- ELLs will be provided dictionaries (and anyone else that requires one).
- There are differentiated modes of instruction (i.e., graphic texts heavily reliant on colour (visual learners) and discussion (interpersonal learning)).
- Students who are more inclined to use technology will have access to the computer lab.

REFLECTION:

APPENDICES:

APPENDIX 9.1 – Assorted Images

APPENDIX 9.2 – Superman vs. Batman

APPENDIX 9.3 – *Promethea*

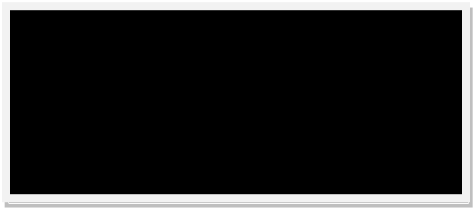
APPENDIX 9.4 – *Kabuki 1*

APPENDIX 9.5 – *Kabuki 2*

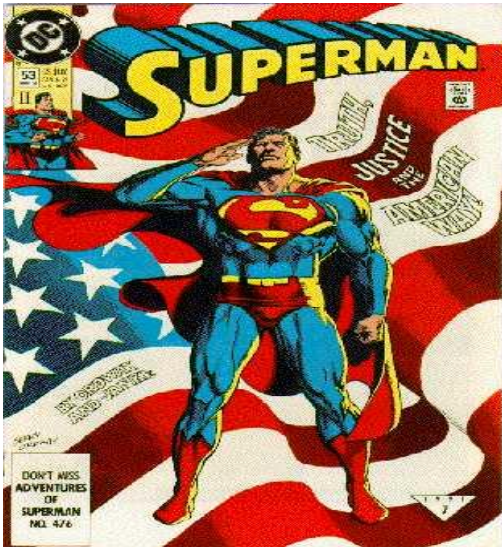
Appendix 9.1







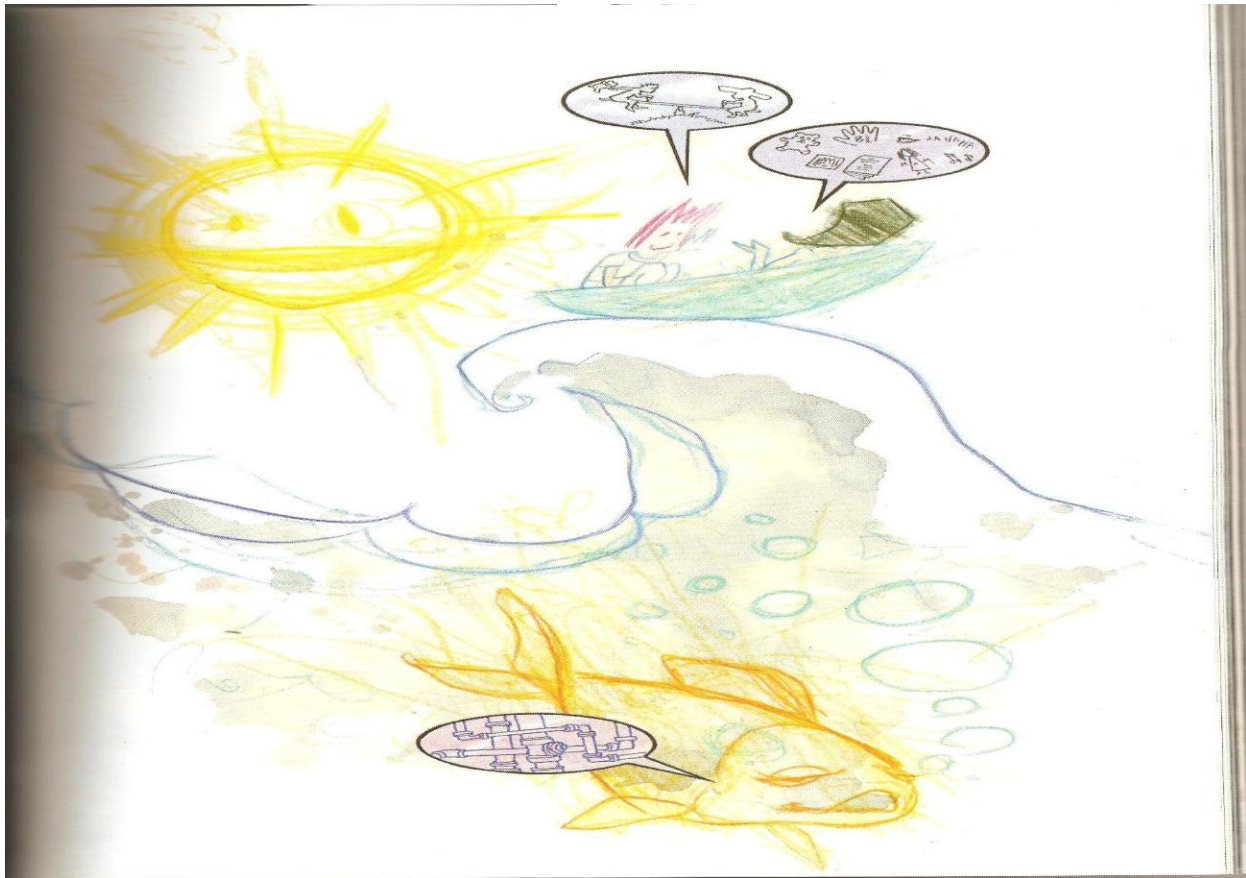
Appendix 9.2



Appendix 9.3

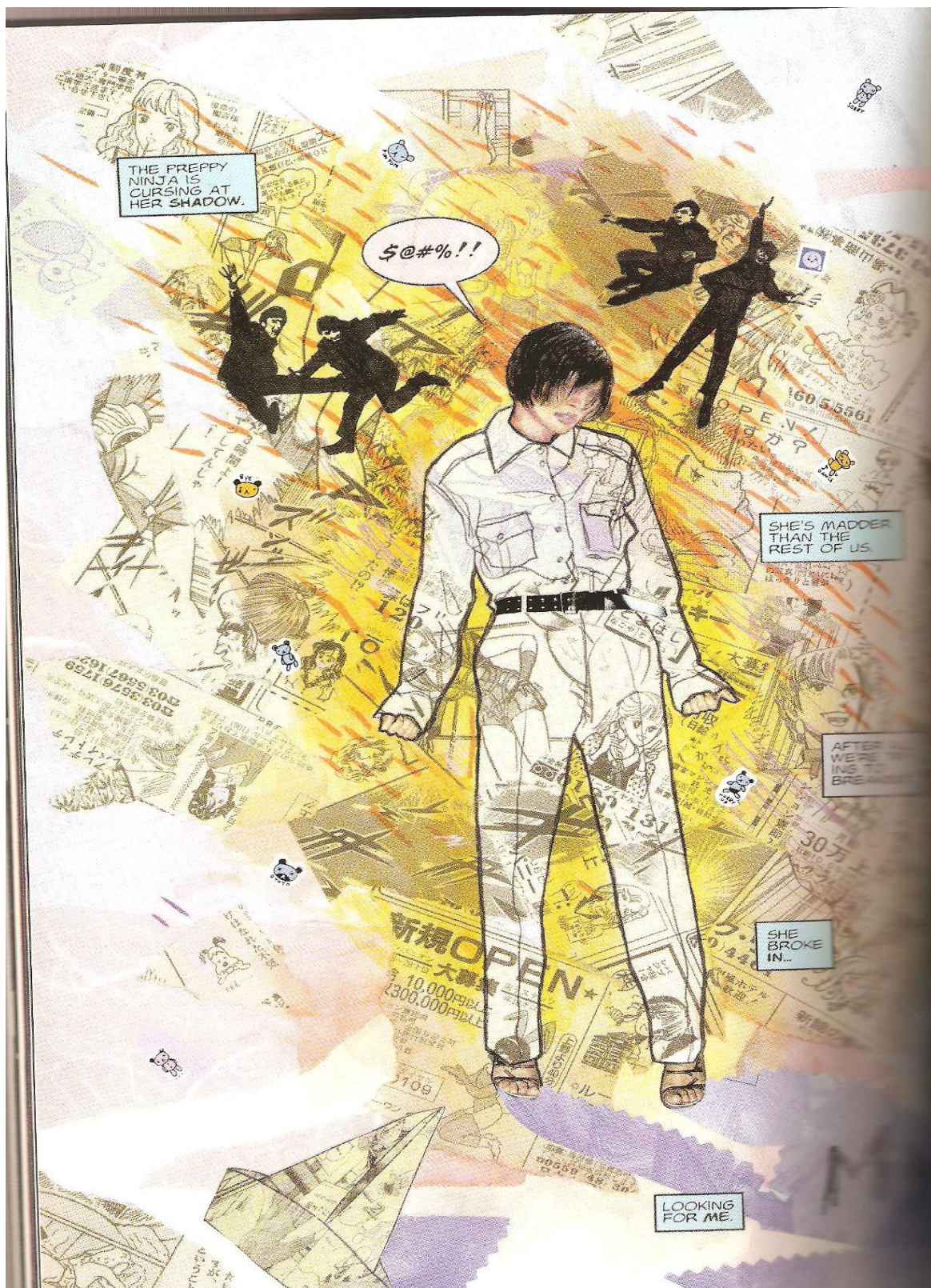


Appendix 9.4





Appendix 9.5



LESSON 10

MINISTRY EXPECTATIONS:

Strand(s): Reading and Literature Studies, Writing

Overall Expectations:

- Reading and Literature Studies – 2. Understanding Form and Style
- Writing – 1. Developing and Organizing Content

Specific Expectations:

- Reading and Literature Studies – 2.1 Text Forms
- Reading and Literature Studies – 2.2 Text Features
- Writing – 1.2 Generating and Developing Ideas

ENDURING UNDERSTANDING ADDRESSED:

- Students will have an understanding that what is learned in the classroom is not only for the classroom. Students will be aware that skills can have practical application—as viewed in creating their own graphic novel using bitstrips.

ESSENTIAL QUESTION(S) ADDRESSED:

How can my theoretical knowledge be translated into a pragmatic project?

KNOWLEDGE :

Students will synthesize the information they have gathered over the past week and implement it in the bitstrips program.

SKILLS:

- Reading visuals for meaning and narrative
- How to interpret information from visual cues
- Taking Academic knowledge learned and translating it to the practical sphere (creating a bitstrip comic)

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

- 1) *Readiness* – Students should have a strong understanding of setting and plot.
 - 2) *Interest*- Students will have the opportunity to work on bitstrips.
 - 3) *Learning Profile/Style* –Visual learners will have an opportunity to work with bitstrips.
- Students will also have the time to exercise their interpersonal skills when they work with their partner on the culminating activity.

ASSESSMENT TOOLS/ STRATEGIES USED:

Students will hand in their exit cards and receive anecdotal feedback from the instructor. AforL

LEARNING GOALS:

Students will now have the opportunity to apply what they have learned over the past week

and apply it to their culminating activity. Students will learn how to practically apply setting in their own creative works. Additionally, students will learn how to share ideas to build a joint project.

MATERIALS/RESOURCES/PRE-PLANNING:

- Booking of the computer lab
- An assortment of coloured markers and pencils for the class

AGENDA:

- **Reminder**
- **Computer Lab**
- **Exit Card**

MINDS ON: *10 minutes*

Reminding Students

- Students will be told to remember to bring all their notes and have their formative assessments on hand before going to the computer lab.
- Once students have organized themselves, they will go to the computer lab.

ACTION: *50 minutes*

Computer Lab

- Before students go the computers, the educator will note that the students should actively attempt to synthesize what they have learned into a practical dimension. This is to show the students that their learning has merit outside of the classroom as well.
- Students will form into their pairs for the culminating activity and go to a computer.
- Students will have the opportunity to become more familiar with bitstrips or write on paper before composing a text on bitstrips.
- Students will be encouraged to brainstorm and refer to their notes on setting.
- The educator will circulate throughout the computer room and attend to any questions that require answering.
- The educator will also encourage pairs to help students who are having a difficult time with the subject.
- The educator will remind students that their focus for this week should be dedicated to setting and that students should be referring to their notes.

CONSOLIDATION: *15 minutes*

Exit Card

- Students will receive an exit card from the teacher (**APPENDIX 10.1**) . Students will have to explain what they did this period and what progress they made towards the culminating activity.

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

- If some students are having difficulty with the program, lab techs can perhaps be called for assistance.
- ELLs will be provided dictionaries (and anyone else that requires one).
- Students will be able to work on their bitstrips at home if they require more time.
- Students who are more technologically inclined can help students who are having issues.

REFLECTION:**APPENDICES:**

APPENDIX 10.1 – Exit Card

Appendix 10.1

Explain what you did this period and what progress you made towards the culminating activity.
